

1776—1876.

BY APPOINTMENT OF THE U. S. CENTENNIAL COMMISSION.

THE

CENTENNIAL

**MEDITATION OF COLUMBIA.**

A CANTATA

FOR

THE INAUGURAL CEREMONIES

AT

PHILADELPHIA, MAY 10, 1876.

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POEM BY

**SIDNEY LANIER,**

OF GEORGIA.

MUSIC BY

**DUDLEY BUCK,**

OF CONNECTICUT.

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NEW YORK:

G. SCHIRMER, 701 BROADWAY.

1876.

*Mus 633.1.671*

~~YALE UNIVERSITY~~,  
~~Department of Music~~  
Gift of  
**Prof. J. K. PAINE,**  
**Nov. 20, 1896**

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## THE CENTENNIAL MEDITATION OF COLUMBIA.

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From this hundred-terraced height  
Sight more large with nobler light  
Ranges down yon towering years:  
Humbler smiles and lordlier tears  
    Shine and fall, shine and fall,  
While old voices rise and call  
Yonder where the to-and-fro  
Weltering of my Long-Ago  
Moves about the moveless base  
Far below my resting-place.

Mayflower, Mayflower, slowly hither flying,  
Trembling Westward o'er yon balking sea,  
Hearts within *Farewell dear England* sighing,  
Winds without *But dear in vain* replying,  
Gray-lipp'd waves about thee shouted, crying  
    *No! It shall not be!*

Jamestown, out of thee—  
Plymouth, thee—thee, Albany—  
Winter cries, *Ye freeze: away!*  
Fever cries, *Ye burn: away!*  
Hunger cries, *Ye starve: away!*  
Vengeance cries, *Your graves shall stay!*

Then old Shapes and Masks of Things,  
Framed like Faiths or clothed like Kings—  
Ghosts of Goods once fleshed and fair,  
Grown foul Bads in alien air—  
War, and his most noisy lords,  
Tongued with lithe and poisoned swords—

Error, Terror, Rage and Crime,  
 All in a windy night of time  
 Cried to me from land and sea,  
*No! Thou shalt not be!*

## Hark!

Huguenots whispering *yea* in the dark,  
 Puritans answering *yea* in the dark!  
*Yea*, like an arrow shot true to his mark,  
 Darts through the tyrannous heart of Denial.  
 Patience and Labor and solemn-souled Trial,  
 Foiled, still beginning,  
 Soiled, but not sinning,  
 Toil through the stertorous death of the Night,  
 Toil, when wild brother-wars new-dark the Light,  
 Toil, and forgive, and kiss o'er, and replight.

Now Praise to God's oft-granted grace,  
 Now Praise to Man's undaunted face,  
 Despite the land, despite the sea,  
 I was: I am: and I shall be—  
 How long, Good Angel, O how long?  
 Sing me from Heaven a man's own song!

"Long as thine Art shall love true love,  
 Long as thy Science truth shall know,  
 Long as thine Eagle harms no Dove,  
 Long as thy Law by law shall grow,  
 Long as thy God is God above,  
 Thy brother every man below,  
 So long, dear Land of all my love,  
 Thy name shall shine, thy fame shall glow!"

O Music, from this height of time my Word unfold:  
 In thy large signals all men's hearts Man's Heart behold:  
 Mid-heaven unroll thy chords as friendly flags unfurled,  
 And wave the world's best lover's welcome to the world.

SIDNEY LANIER.

# CENTENNIAL CANTATA.

Poem by SYDNEY LANIER.\*

Music by DUDLEY BUCK.\*

*Allegro con Spirito ma Macerato.*

*Sva.....*

PIANO.



*Sva.....*



*dim.*

Corni. A

p

Vcll.  
Violas.

Ped. = =

\* By appointment of the U. S. Centennial Commission.

Soprano.

*p* From this hun - dred - ter - raced height, Sight more large with *cres.*

Alto.

*p* From this hun - dred - ter - raced height, Sight more large..... *cres.*

Tenor.

*p* From this hun - dred - ter - raced height, Sight more large..... *cres.*

Bass.

Sight more large with

*Str. pizz.* *arco.* *p* *cres.*

no - bler light Ran - ges down yon tow'r - - ing

no - - - bler light

.... with no - bler light Ran - ges down yon tow'r - ing

no - bler light

*Tr.* *f*

years:                   Hum - - bler      smiles      and      lord - - - lier

years:                   Hum - - bler      smiles      and      lord - - - lier

dim.                   Vccll. Eng. Horn.

tears                   Shine and fall,                   Shine and fall,

tears,      Shine and fall, .....      Shine and fall, .....      While old voi - ces

Shine and fall,                   Shine and fall,

*crescendo poco a poco.*

While old voi - ces rise and call, Yon - der where the to - and-fro

*crescendo poco a poco.*

rise and call,

Yon - der where the to - and-fro

While old voi - ces rise and call,

*crescendo poco a poco.**p*

Wel - t'ring of my Long - A - go, Moves a - bout the move - less

*p*

Wel - t'ring of my Long - A - go, Moves a - bout the move - less

*p pizz.*

Musical score page 9. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "base, Far..... be - low my rest - - ing place." The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. The dynamic is *p*.

base, Far..... be - low my rest - - ing place.

Far..... be - low my rest - - ing place.

ase, Far..... be - low my rest - - ing place.

Musical score page 9, continued. The woodwind section (Flute, Oboe, Clarinet) and brass section (Cornet, Bassoon, Trombone) play sustained notes. The piano accompaniment continues with eighth-note chords.

Fl.  
Ob.  
Clar.

Cor.

Fag.  
Vc.

B

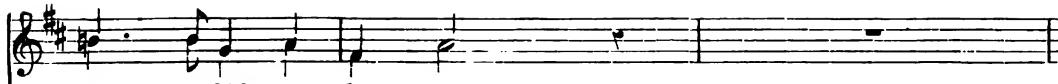
*un poco agitato.*

*mf* *p*

*mf* *Semi-Chorus.*

2 May - flower, 1 May - flower,  
Semi-Chorus. 1

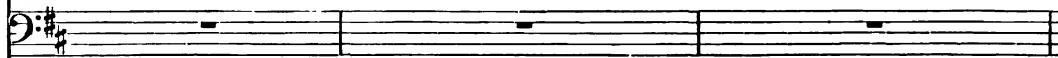
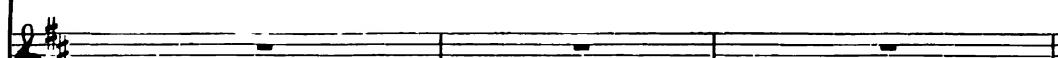
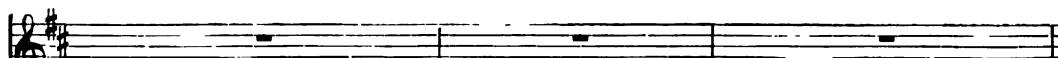
*mf* 2 May - flower,

*p**p*

## Semi-Chorus.

*mf*

Trem - - bling

*p**mf*

West - - - ward o'er yon balk - ing sea,

## Semi-Chorus.

*p*

*p*

*mf*

Hearts with - in "Fare - well, ..... Fare - well, dear

*mf*

Hearts with - in "Fare - well, ..... Fare - well, dear

*tr.*

*p*

— *dim.*

*Eng - land," sigh — — — ing,*

— *dim.*

*Eng - land," sigh — — — ing,*

*p*

13

### **Full Chorus.**

pp

## **Full Chorus.**

Winds with - out " But dear in vain" re - - - ply

$p$  "  $\leqslant$  "  $\geqslant$  "  $p$  "  $\leqslant$  "  $\geqslant$  " "

Some will say that the best way to do this is to have a separate table for each category.

ing Grav - - lipp'd waves a - bout thee shout - ed

202

empre gres.

sf

ing,      ff "No!.....

sf

ing,      ff "No!.....

sf

No!..... It shall not be!"

sf

No!..... It shall not be!"

Semi-Chorus. *mf*

James - - town,

C

Semi-Chorus. *mf*

out of thee, Ply - - mouth, thee— thee, Al - ba - ny,—

Full Chorus.

Bass 1. 2.  
Win - ter*Ped.*

### Full Chorus. *f'*

Full Chorus. *f*

A - way !                                    Ye burn : a - way !

A - way !                                    Ye burn : a - way !

cries, Ye freeze :..... Fe - ver cries,..... Hun - ger

*mf*    *sf*    *p*

\* Ped.    \* Ped.    \* Ped.

*mp* > *ff* . . . . . *rall.* *pp*  
 Ye starve: a - way! Ven - - geance cries, Your  
*mp* > *ff* . . . . . *rall.* *pp*  
 Ye starve: a - way! Ven - - geance cries, Your  
 cries.....  
*mf* . . . . . *ff* . . . . . *rall.* . . . . . *pp*  
 Ped. .... Ped. \* C. B. Vclli. Fag.

*Adagio Molto.*

17

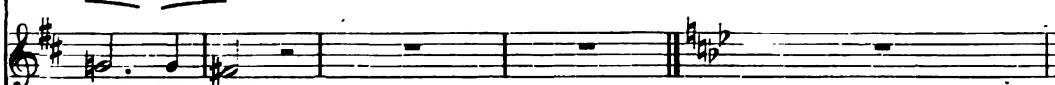
*Allegro come prima.*



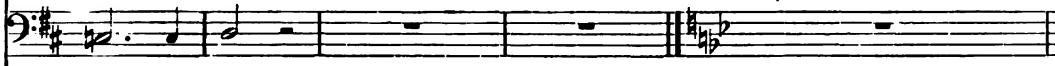
graves shall stay!



D



graves shall stay!



*Adagio Molto.*

*Allegro come prima.*

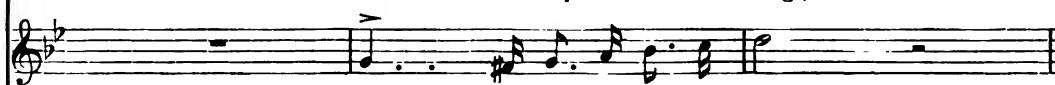


*poco accen.*

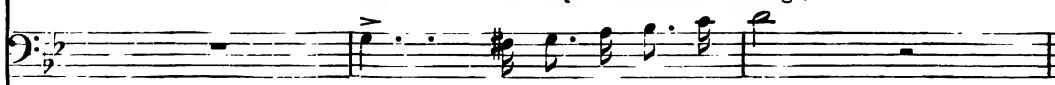
p



Then old Shapes and Masks of Thing,



Then old Shapes and Masks of Thing,



f



*Over ad lib.*

Framed like Faiths or clothed as Kings, War, and his most noisy

Framed like Faiths or clothed as Kings, War, and his most noisy

lords, Tongued with lithe and poi - soned swords,

lords, Tongued with lithe and poi - soned swords,

Er - ror, Ter - ror, Rage and Crime, All.... in a win - dy  
 ff

night of time, Cried to me from land and sea, "No!.....  
 sf

night of time, Cried to me from land and sea, "No!.....  
 sf

sf sf sf Ped. \* Ped. \*

*sf*

No!..... Thou shalt not be!"

*sf*

No!..... Thou shalt not be!"

*ff*      *sf*      *sf*      *mp*      *dolente.*

*Ped.* \*

*pp sotto voce.*

E Hark! Hark! Hu-guenots whispering

*pp sotto voce.*

Hark! Hark! Hu-guenots whispering

*L. H.* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

## 21

*pp**sotto voce.*

Hark !

Hark !

yea, yea, yea in the dark,

*pp**sotto voce.*

Hark !

Hark !

yea, yea, yea in the dark,

*Ped.**Ped.*

Pu - ritans an - swering yea, yea, yea in the dark,

Pu - ritans an - swering yea, yea, yea in the dark,



Yea,.... like an ar - row shot true to his mark, Darts thro' the ty - rannous  
 Yea,.... like an ar - row shot true to his mark, Darts thro' the ty - rannous

*p*

heart of De - ni - al. Pa - tience and La - bor and sol - emn-souled Tri - al,

heart of De - ni - al. Pa - tience and La - bor and sol - emn-souled Tri - al,

*p*

*pizz.*

*arco. p*

*mf*      *p*

Foiled, still be - gin - ning, Soiled, but not sin - ning, Toil thro' the ster-torous

*mf*      *p*

Foiled, still be - gin - ning, Soiled, but not sin - ning, Toil thro' the ster-torous

Cor.      Tromboni.      Str.

Clar. Fag. Eng. H.

(Wind sustain)

death of the Night, Toil, when wild broth-er-wars new-dark the Light, Toil, and for-

death of the Night, Toil, when wild broth-er-wars new-dark the Light, Toil, and for-

*sf*

*p*

give, and kiss o'er and re - plight.

*p* F

give, and kiss o'er, and re - plight.

*pizz.* *p* *Ped. sempre. mp*

*Ped.*

*mf*

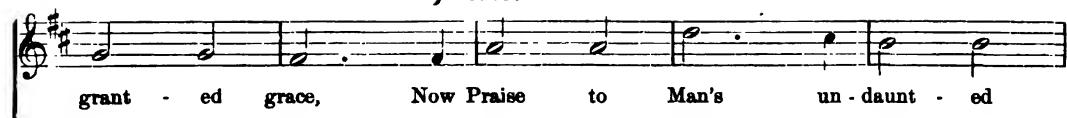
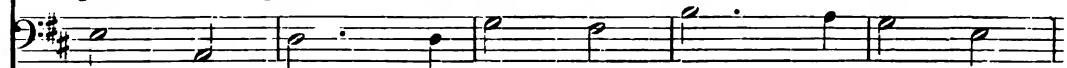
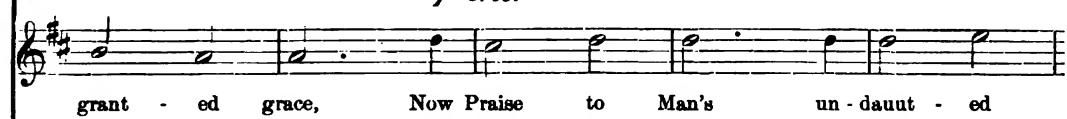
Now Praise to God's oft-

*mf*

Now Praise to God's oft-

*cres.*

The musical score consists of five staves. The top four staves are for voices, with the first two in soprano range and the second two in alto range. The bottom staff is for piano. The vocal parts begin with eighth-note chords followed by sustained notes. The piano part features eighth-note chords. Measure 1 ends with a repeat sign. Measures 2 and 3 continue with eighth-note chords. Measure 4 begins with a forte dynamic (indicated by a large 'p' over a note) and a bassoon-like sound (labeled 'pizz.'), followed by eighth-note chords. Measure 5 starts with a piano dynamic ('p') and a bassoon dynamic ('Ped.'). The vocal parts sing 'Now Praise to God's oft-' twice, with a repeat sign between the two lines. Measure 6 begins with a piano dynamic ('Ped. sempre. mp') and a bassoon dynamic ('Ped.'), followed by eighth-note chords. Measure 7 continues with eighth-note chords. Measure 8 begins with a forte dynamic ('mf') and a bassoon dynamic ('cres.'), followed by eighth-note chords.

*f cres.**f cres.**cres.**f**Ped. semper.*

sea, I was: I am: and I.... shall be,— O how long?

sea, I was: I am: and I.... shall be—How long, Good Angel, O how long?

How long, Good An-gel,.... O how long?

*Ped.* \* *sf* *p* *Corni.* ....

Sing me from Heav'n a man's own song!

Sing me from Heav'n a man's own song!

*f* *Trombe.*  
*p* *Tromboni.*

*sres.....* *Ped.* \*

G

English Horn Solo.

*pizz.*

*rall. con express.*

*Stacc.*

*Poco piu Lento. Bass Solo.*

*Poco piu Lento.* "Long as thine Art shall love true

*Eng. Horn Obligato.*

love, Long as thy Sci - ence, thy Sci - ence truth shall

*Ob.*

*E. H.*

*Vcilli.*

*Ped.*

*Ped.*

know, Long as thine Ea - gle harms no Dove,

Eng. H.

Long as thy Law by law shall grow,

Ped.

cres. ff Long as thy God is God a - bove,

Ped. Ped.

Thy broth - er ev' - ry man, ev' - ry man be - low,

Cor.

p

Ped.

\*

*cres. e poco a poco rallentando.*

So long, dear Land, dear Land of all my love, Thy name shall

*cres. e poco a poco rallentando.**Ped. \** *Ped.* *Ped. \***tempo.*

shine, thy fame shall glow,.... .... thy fame shall shine!.....

&gt;&gt;&gt;

*tempo.**Ped.**in tempo.*

Dear Land, dear Land of all.....

*colla voce.**Eng. H.**Clar. Fag. p.**Str. pizz.**Eig. Horn.*

my love.

*tempo.**cres. molto.**pp*

*Allegro Maestoso.*

*ff*

O Mu - sic, from this height of

O Mu - sic, from this height of

*ff*

*Allegro Maestoso.*

time..... my Word un - fold ;.....

time..... my Word un - fold ;.....

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major.

Soprano vocal line:

In thy large sig - - - nals all men's

Alto vocal line:

In thy large sig - - - nals all men's

Piano harmonic progression:

G major (I) -> C major (IV) -> F major (V) -> G major (I)

Continuation of the musical score for two voices and piano.

Soprano vocal line:

hearts Man's Heart..... be - hold :.....

Alto vocal line:

hearts Man's Heart..... be - hold :.....

Piano harmonic progression:

G major (I) -> C major (IV) -> F major (V) -> G major (I)

H

*ff With Energy*

Mid - heaven un - roll,      un - roll..... thy chords      as friend - ly flags un -

*ff*

Mid - heaven un - roll,.....      un - roll..... thy chords      as

furled, And wave.....      the world's best lov - er's wel - come to the

ff

Mid - heaven un - roll,..... un - roll..... thy  
 friendly flags un - furled, And wave..... the world's best lov - er's wel - come  
 world. Mid-heaven..... un - roll..... thy chords, un - roll thy

ff

Mid - heaven un - roll, un -  
 chords as friend-ly flags un - furled, And wave..... the world's best  
 to the world, And wave the world's best lov - - er's wel-come  
 chords as friendly flags un - furled, the world's best lov - er's wel - - come

roll..... thy chords as friendly flags un-furled, And wave..... the  
 lov - er's wel - - come, wel - come to the world. Un -  
 to the world. Mid-heav'n un - roll, un - - roll..... thy chords, un -  
 to the world.

world's best lov - er's wel - come, the world's best lov - er's wel - come  
 roll..... thy chords, un - roll thy chords.....  
 roll..... thy chords,..... un - roll thy chords, un - roll thy  
 Mid - heaven un - roll, un - roll..... thy chords ss

to the world,..... And wave the world's best lover's wel - come, the world's best lov'er's  
 ..... as friend - ly flags un - furled,..... as  
 chords as friendly flags un - furled, Mid - heaven un - roll, un -  
 friend-ly flags un - furled, And wave the world's..... best lov'er's wel - come to the

wel - come, her welcome to the world !

flags un - furled, Mid - heaven un - roll, un - roll..... thy  
 .... thy chords..... as friend-ly flags, as friend - ly flags un -  
 world, her wel-come to .... the world. Mid-heaven un - roll.....

*poco stringendo.*

Mid - heaven un - roll, un - roll..... thy chords. .... as friend - ly flags un -  
 chords, un - roll..... thy chords as friend - ly  
*poco stringendo.*

furled, un - roll, un - roll thy chords.... as friend - ly flags un -  
 .... thy chords as friendly flags, as friend - ly flags un - furled, as friend - ly  
*poco stringendo.*

furled, And wave the world's best lov - er's wel - come, wel - - -  
 flags un-furled, And wave the world's best lov - er's wel - come,

furled, And wave the world's best lov - er's wel - come, wel - - -  
 flags un - furled, And wave the world's best lov - er's wel - come,

*8va.....*

*sf*

- - come, wel - - come to the world,.....

- - come, wel - - come to the world,.....

- - come, wel - - come to the world,.....

*ff L.H.*

8 Trumpets.

*Ped. bō bō bō*

*sf*

.....

wel - - - come!

.....

wel - - - come!

*8 Trombones.*

*sf Tutti.*

\*

*sforzando*

wel - - - come!

wel - - - come!

wel - - - come!

*sforzando* ..... *sempre marcato.*

*ff*

*Ped.*

*sforzando*